CAVE TEMPLES
OF
WESTERN INDIA

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CAVE TEMPLES OF WESTERN INDIA

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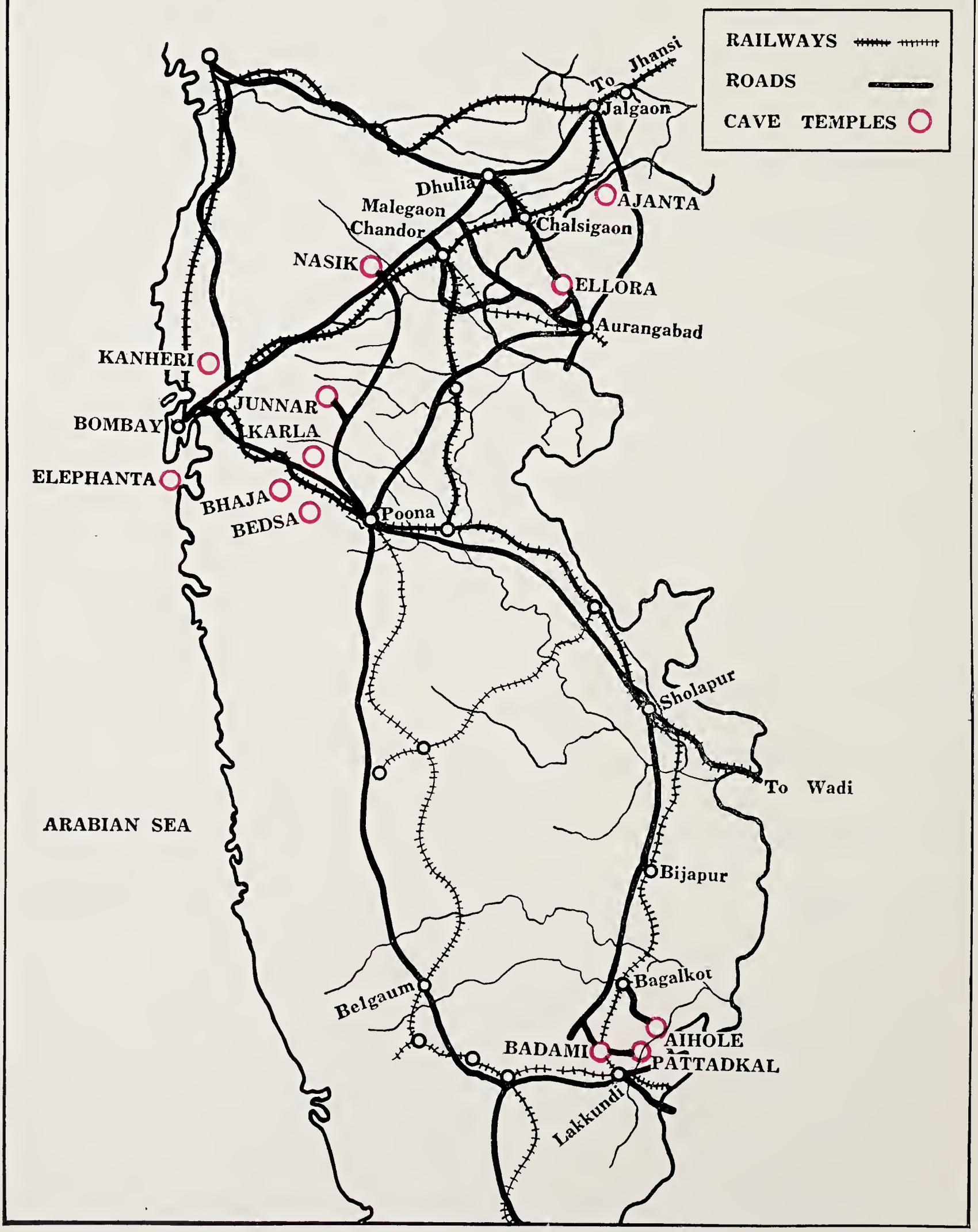


INTRODUCTORY

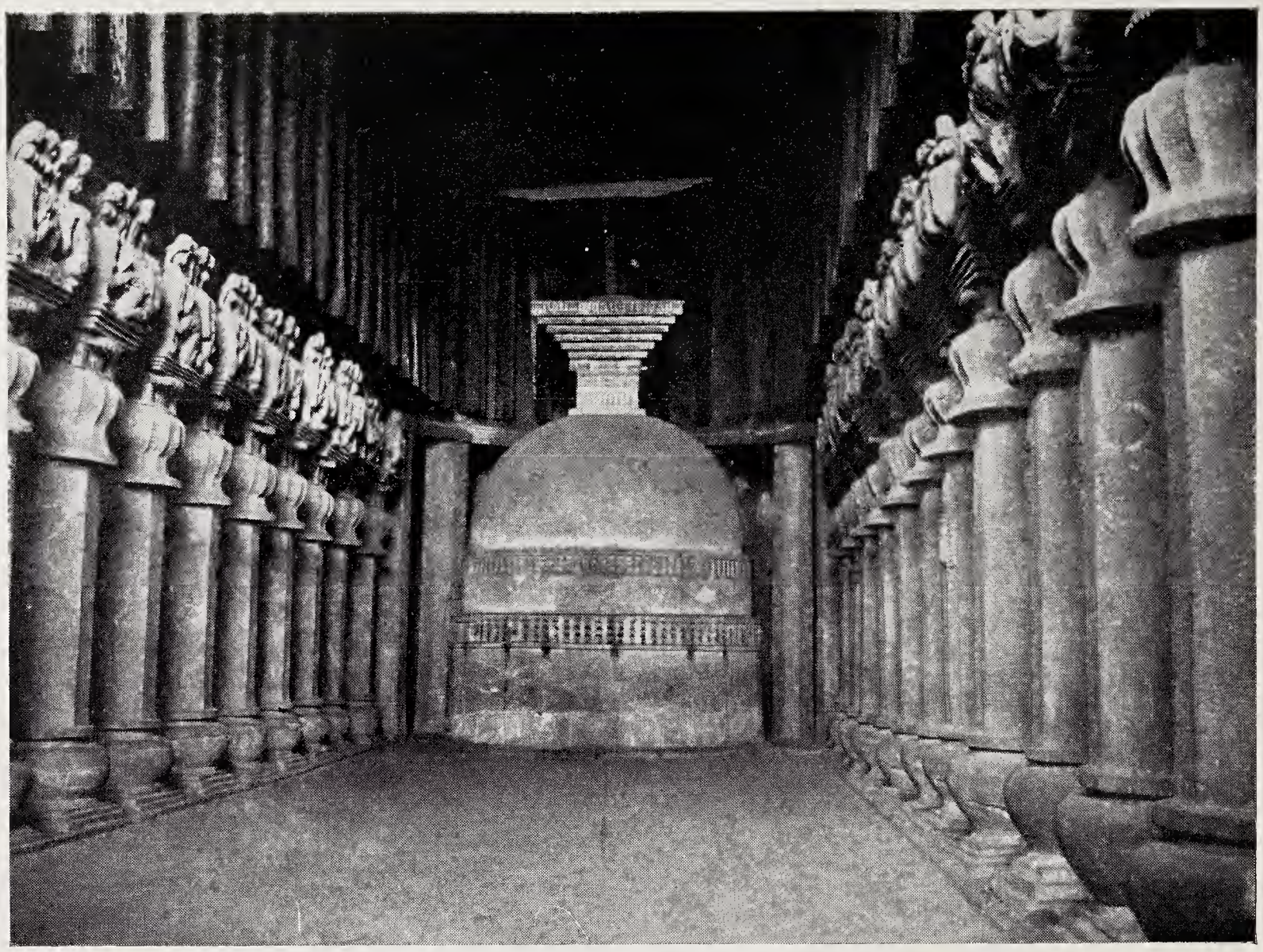
THE EARLIEST ROCK-CUT CAVES in India are attributed to Asoka (273-232 B.C.) and his grandson Dasaratha, both of whom had a group of seven caves excavated in the Gaya district of Bihar. Eventually this rock-cut architecture, initiated by Asoka, developed into a powerful and popular architectural style and gave the country nearly 1,200 excavations which are scattered in many parts. This architecture had three definite phases ; the earliest dating from the 2nd century B.C. to the 2nd century A.D., the second from the 5th to the 7th century, and the last from the 7th to the 10th century. These developments took place primarily in the Western Ghats of Bombay and only secondarily in other parts of the country.

The rock architecture was suited to India, for the country had plenty of rocky mountains, and structures excavated in stone were the most durable. Besides, according to ancient religious ideas, asceticism and the pursuit of a monastic life meant retirement to mountain caves.

The early Buddhist architecture covers the period from the 2nd century B.C. to the 2nd century A.D. The first phase of excavations in Western India was related exclusively to early Buddhism, which meant the worship of the Buddha represented symbolically. The excavations took the shape of (1) the *chaitya* or prayer hall and (2) the *vihara* or monastery. Both imitated in rock the structural forms practised in less permanent materials like wood. The *chaitya* is the more important of the two constructions.

The characteristic features of these early temples were two establishments, each self-contained and consisting of a prayer hall (*chaitya*) and a monastery (*vihara*) which contained accommodation for the monks. The square central hall was approached through a verandah or portico, and doorways led into cells for members of the brotherhood. Examples of the early Buddhist architecture can still be seen at Karla, Kanheri, Nasik, Bhaja and Bedsa, and also at Ajanta.

The second phase began in the 5th century. This phase was characterised by the virtual elimination of timber and by the introduction of the image of the Buddha as a dominant feature of the architectural design. Nevertheless, the plan of the excavations, particularly of the *chaitya,* remained essentially the same as that of similar constructions of the earlier phase. The statue of the Buddha sometimes assumed gigantic proportions. The



Karla: Chaitya Hall

vihara also underwent a slight change: the inner cells, formerly inhabited by the monks alone now housed the image of the Buddha as well, so that, as Percy Brown puts it, "The *vihara* was now fulfilling the functions of both abbey and church."

Buddhists of the Mahayana School followed the broad architectural principles of their predecessors, the Hinayana Buddhists, and their architecture consisted as hitherto, of the *chaitya* and the *vihara.*

Later, the Hindus and Jains extended the Buddhist architectural tradition but with certain modifications, designed to suit their own ritual.

The dominant features of the Dravidian rock-cut style are the *mandapa* and the *ratha.* The *mandapa* is an open pavilion excavated out of a rock. It takes the form of a simple columned hall with two or more cells (compartments for the deity) in the back wall. The *ratha* (literally chariot) is a monolithic shrine carved out of a single rock.

ELEPHANTA CAVES

On the island of Elephanta, 6 miles from the Bombay harbour, these caves of the 8th century A.D. can be visited by the regular daily ferry from Carnac Bunder by motor launch, or by sailing boats. The island consists of a valley between two hills, and the caves are a short walk from the landing place. The islands derive their name from the giant carving of an elephant which used to stand at the old landing stage.

The Ganesh Gumpha, is one of the earliest examples of the Brahmanical temple and has been excavated in a rocky terrace, the outside consisting of a columned verandah, 30 ft. wide and 6 ft. in depth, and approached by steps flanked by sculptured elephants. Originally, there were 5 pillars for the façade, square above and below but octagonal in the centre. At each end of the façade is a pilaster (square pillar projecting from a wall) carved in the shape of a *dvarapala* (door-keeper) with a huge spear. The masterpiece is a three faced image, representing the Maheswara aspect of Siva. The left face presents the fierce male aspect of Siva, and the face on the right the gentle, feminine qualities of his all transcending nature.

The main sculptures are situated on the southern wall at the back. Three square recesses contain giant figures of *dvarapalas*. The panel to the left contains a sculpture of *Ardhanariswara* "the Lord who is both Male and Female" while to the right are the figures of Siva and his consort, Parvati. On either side of the Maheswaramurti are pilasters carved with gigantic *dvarapalas,* magnificently vibrant figures of hard rock.

Other interesting sculptures in the cave show the marriage of Siva with Parvati ; Bhairava ; Siva in the *tandava* dance ;

Elephanta: Cosmic Dance of Shiva Nataraja

Elephanta : Mahadeva

Kanheri: Standing Buddha on north wall of verandah, Cave No. 3

Ravana, the demon king shaking Kailasa ; and a charming group showing Siva and Parvati, flowers being showered on them by lesser male and female deities.

Transport: Contact Bombay Steam Navigation Co., 100 Frere Road (Tel. 25061 and 23303) for Sunday trips or for launches (Rs. 60/- for any number up to 21). Launches are also available from Bombay Launch Service (Tel. 3431) and Mohammad Shah, Gateway of India.

KANHERI CAVES

THESE CAVES are 5 miles from Borivali station on the suburban line of the Western Railway, the distance from Bombay being 19 miles. They can also be visited by car. The last stretch of the road is four miles beyond the National Park at Kanheri.

Although the caves belong to the Hinayana phase of Buddhist architecture, the 5th century image of the Buddha in the *chaitya* hall suggests later additions.

Altogether there are more than 100 caves here. Their main features are flights

Kanheri: Façade, Cave No. 3

of connecting steps and stone seats which used to provide the monks with rest. The pleasant woodland and fresh-water streams in the area must have provided a quiet retreat.

The *chaitya* hall (cave No. 3, 2nd century A.D.) like the one at Karla, is simple in its architecture but has some rich sculpture. Some of the pillars are bare and obviously unfinished. The dimensions are 80 ft. × 39 ft. 10 in., and the verandah in front has two images of the Buddha, each 23 ft. high. Also of interest is the cave known as the Darbar Hall (No. 10) which was probably used for pious assemblies. Although many of the caves are not of great artistic merit, they have some archaeological interest inasmuch as they cover the period from the 2nd to the 9th century A.D.

JOGESHWARI CAVES

THESE CAVES are a mile from Jogeshwari station on the suburban line of the Western Railway, and within the island of Salsette which comprised the original "Bombay" island. Although greatly defaced, they are of interest as they belong to the last stages of the Mahayana Buddhist architecture. Brahmanical influence is evident, for the shrines are isolated and stand in the centre of a cruciform hall with more than one entrance. Other specimens of this type of temple are the Dumar Lena (cave No. 29) at Ellora and the Elephanta Caves near Bombay. The verandah is 120 ft. long and has ten columns, while the square hall has 20 pillars. The caves belong to the second half of the 8th century.

MONTPEZIR (MANDAPESWAR)

THESE CAVES are about a mile from Borivali station on the suburban line of the Western Railway, and are of particular interest as they are probably the only Brahmanical caves to be converted into a Christian shrine. Even today, there is a Christian orphanage, the ruins of an old Portuguese church, and a Franciscan monastery nearby.

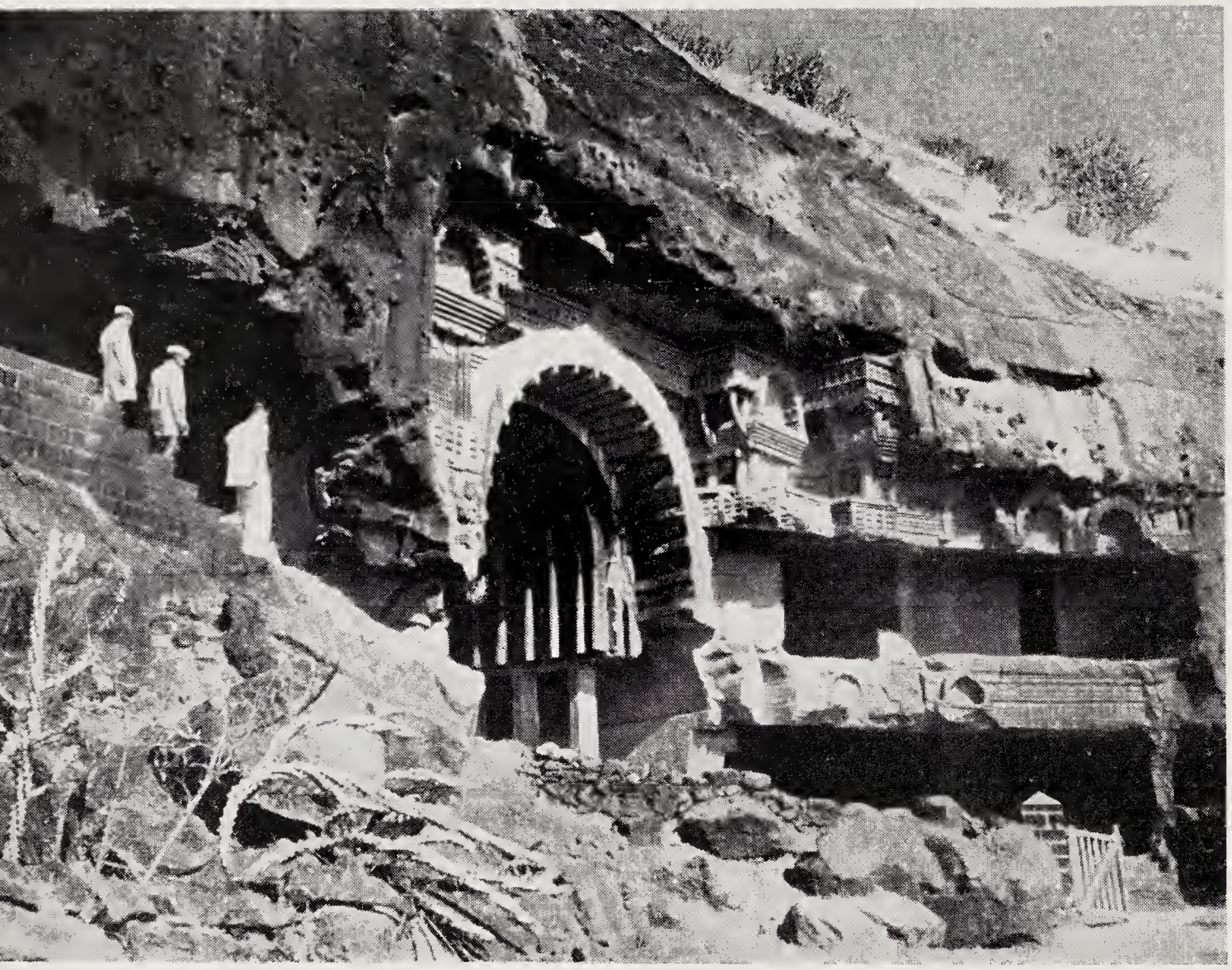
The three caves date from the 8th century. The eastern cave is 5 ft. 8 in. × 21 ft. and to its west is a stone basin for water. The next cave is 27 ft. 2 in. × 14 ft. 9 in. and in it is a group of 25 *ganas* (celestial dwarfs). The third cave to the west, was a *vihara* accommodating ten or twelve monks ; it was converted in the 16th century into a Roman Catholic chapel, the Hindu sculptures being either screened off or covered with plaster. King John III of Portugal diverted the local revenues of the temples to the church. To the south, on a hill, is a Calvarium surmounted by a statue of Christ.

THE KARLA, BHAJA AND BEDSA CAVES

THE KARLA CAVES, belonging to the Hinayana period of Buddhist architecture, can be approached from Lonavla station on the Central Railway. They can also be comfortably visited from Khandala. The main feature of this group is the *chaitya* which is amongst the largest and the best-preserved in India. It is 124 ft. 3 in. in length and 45 ft. 6 in. in width, the height being 46 ft. Its nave is 81 ft. 3 in. and the width of the central aisle is 25 ft. 7 in. Its entrance, which is extremely imposing, is a kind of massive vestibule to the arcaded screen in its rear. The two giant pillars have a group of lions supporting a large wheel and though partly covered by debris they must have been about 50 feet in height. They are somewhat peculiar, being detached from the main structure. The decorative railings and supporting elephants (half life-size and originally with ivory tusks) at each end indicate an advanced stage of ornamental work in which symbols were used repeatedly and alternately. There were three entrances to the *chaitya* hall, the one in the centre being reserved for priests and the two side entrances for pilgrims. The interior of the hall consists of a colonnade, vaulting and sun-window. The colonnade has 37 pillars, each with some fine sculpture at the top. There are subtle variations, forming a harmonious whole, in the carvings on the pillar. One group consists of two kneeling elephants each with a male and a female riders, wearing ornate head-dresses and jewellery. Another group has horses, originally decked with rich trappings, just as the elephants had ivory and silver tusks.

The sun-window, a wonderful arrangement for the diffusion of light, deflected the rays of the sun in such a manner that

Karla Caves: Figures at the entrance



Bhaja Caves

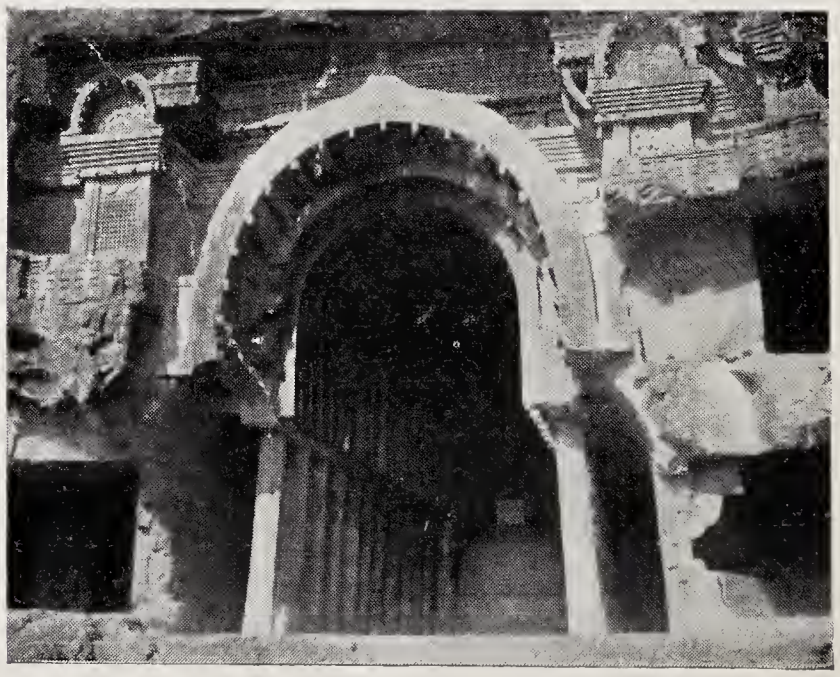
soft light fell on the stupa and the screen, half-tones on the pillars and gloom in the aisles. The atmosphere thus created is remarkable for its solemnity and fervour, and the visitor cannot fail to be moved by it.

The 18 Bhaja caves, about a mile from Malavli station (just beyond Lonavla), are supposed to have been built for Buddhist nuns. They were excavated in the 2nd century B.C. Owing to the ravages of time, the face and entrance of the main cave (No. 12) are now open and provide us with an unrestricted view of the hall. The pillars are sloping, but the stilted vault is a fine piece of work. The stupa is very plain and in two parts, probably relieved, when originally built, by frescoes of which there is now little trace. The last cave to the south has some fine sculpture, including a prince seated on an elephant, a prince in a chariot and three armed figures. The "dancing couple" is a justly famous piece of sculpture.

The caves at Bedsa, 4 miles from Kamshet Station beyond Malavli, belong to a slightly later period than those at Bhaja. The *chaitya* resembles the great hall at Karla but is smaller. It has four pillars, each 25 feet high, with carvings of horses, bulls and elephants mounted by male and female riders. Its ribbed roof is supported by 26 octagonal pillars, 10 feet high.

Both the Bhaja and Bedsa caves can also be approached from Bombay, Poona, Lonavla and Khandala by car. The four miles from Malavli station to Bedsa Caves are over rough

Bhaja: Chaitya Hall



country and it would be preferable to walk the last few miles.

ELLORA AND AJANTA CAVES

THESE FAMOUS CAVES can be visited from the town of Aurangabad, in Hyderabad State, some 253 miles from Bombay. The train journey from Victoria Terminus, on the Central Railway involves a change at Manmad into a meter gauge train. The Ellora Caves are 16 miles and the Ajanta Caves 66 miles from Aurangabad. Buses, taxis and station wagons are available for trips to both the caves. Ajanta and Ellora can be visited in one day each, by taxi or private car. The Ajanta Caves can also be visited from Jalgaon, on the Western Railway.

Chalukya and Rashtrakuta kings ruled over the Deccan from the middle of the 6th century A.D. to almost the end of the 12th century. The former were tolerant of all religions and as a result of their liberal patronage, the technique of excavating rock-cut temples reached a high degree of perfection. With the rise of the Rashtrakuta and other powers in the Deccan, there was a decline of Buddhist influence, but artistic activity continued unabated.

Rock-hewn architecture reached its zenith in the Western India as the Western Ghats provided suitable sites for excavation and carving. No existing caves as such were used. Thus architecture was sculpture on a mass scale. The solidity of the rock obviated the need for periodic repairs and many of the temples are in a state of good preservation to this day. The keen sense for the beautiful among the architects is as remarkable as their advanced technical knowledge. It is interesting to note that the excavation usually proceeded from the top downwards—the natural rock-surface below providing a platform and eliminating the necessity of scaffolding.

Accommodation

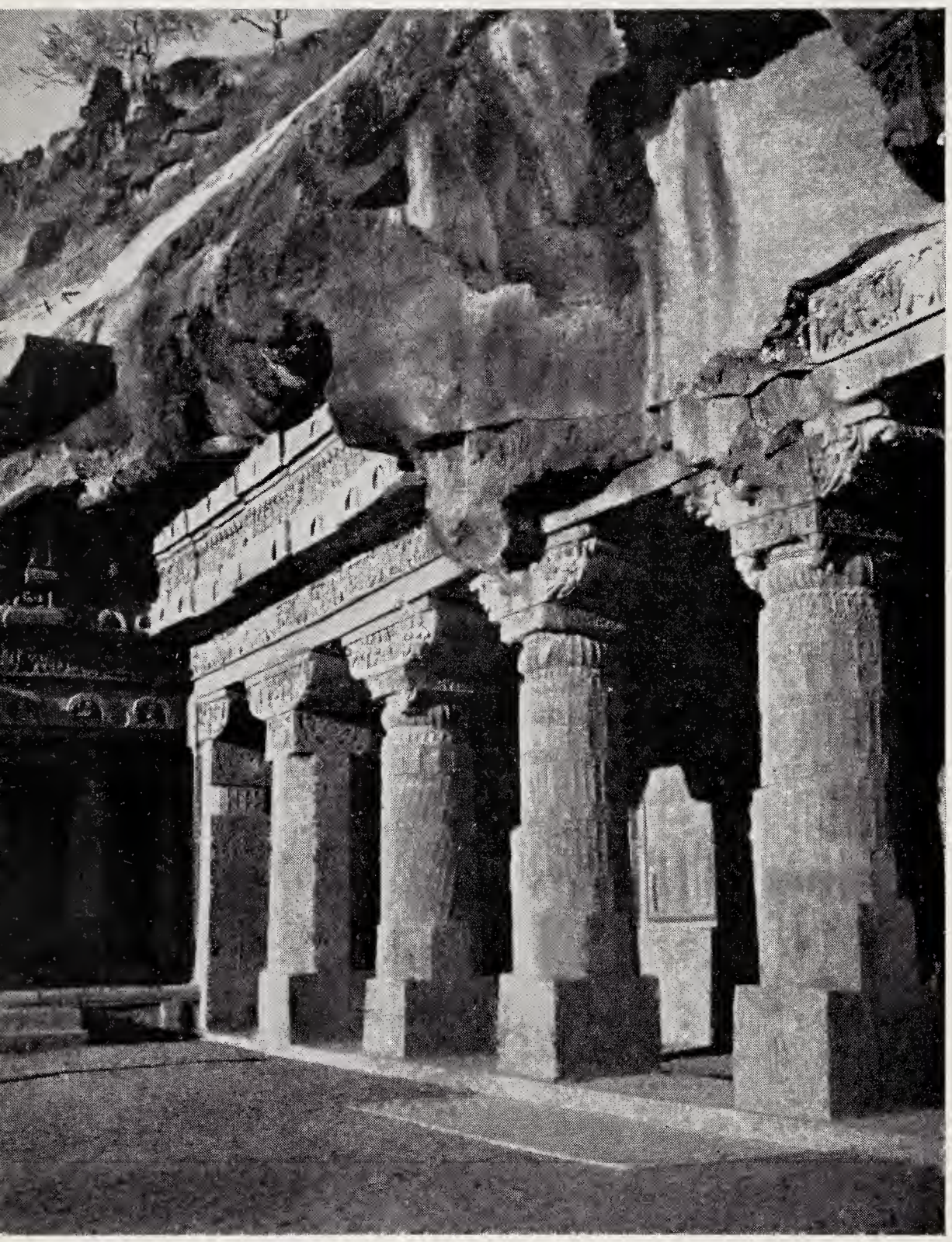
Railway Hotel, Aurangabad
Fardapur Guest House,
Ajanta.

AJANTA

THE AJANTA CAVES, accidentally discovered by a shooting party in 1829, are excavated out of amygdaloid trap rock, and situated in the scarped side of a deep ravine that is shaped like a crescent. They are entirely Buddhist and date from about 200 B.C. to approximately 650 A.D. It is of interest to note that the Chinese Buddhist travellers, Hiuen Tsang and Fa Hien, refer to Ajanta in accounts of their travels.

Of the 29 excavations, four are *chaitya* halls (all differing in design) and the rest are *viharas*. The decorative motifs differ with the age of the excavations. The Hinayana and Mahayana phases are also well defined, the first being simpler, the second being much more decorative, and characterised by images of the Buddha. The caves are unique in that they combine three forms of art—architecture, sculpture and painting.

The technique employed in the frescoes was to spread on the rough surface of the rock a layer of clay mixed with cow-dung and rice-husks. Sometimes pounded brick mixed with fibre was added. Over the plaster was spread a coating of white lime-plaster and the surface was kept moist while the colour was applied. The outlines were first drawn in red. The colours used were local pigments and all the colours except blue could be obtained from neighbouring hills. The paintings sought their



Ajanta: View of Cave No. 1

inspiration from the *Jatakas,* legendary Buddhist stories.

Caves Nos. 13, 12, 10, 9, and 8 (according to chronological sequence) belong to the Hinayana period. Nos. 11, 14, 15, 16, 17, 19, 18, and 20 and perhaps Nos. 6 and 7 belong to a later Mahayana period ending approximately 580 A.D. Nos. 1 to 5 and 21 to 29, also Mahayana in character, came into existence between 500 and 650 A.D. For those pressed for time, Cave Nos. 19 and 26 (*chaitya*) and Nos. 1 and 16 (*viharas*) are good representative specimens. It is possible only to make a very brief reference to the caves here.

No. 1 is a splendid example of Mahayana architecture and decorative skill, the main feature being the elaborate façade, the portico with a chamber at each end and an elaborately carved door and six columns with figures of flying *gandharvas* (celestial musicians) and *apsaras* (female attendants of the God Indra).

The frescoes on the ceiling and walls of this cave include a court scene, the occasion being the reception of an

Ajanta Frescoes: Birth of the Buddha, Cave No. 2

ambassador: a painting of Prince Mahajanaka's coronation ; the conversion of the Buddha's half-brother Nanda (the "Dying Princess" in No. 16 is his disconsolate bride) ; a Naga ruler, his wife and ladies of the court ; and the famous standing Bodhisatva holding a lotus in the hand. One of the pillars has a curious carving of four deer in different positions but with a common head.

No. 2 is inferior to No. 1 in architecture, but has some beautiful frescoes showing a royal procession ; a messenger ; punishment of the slave girl ; the birth of the Buddha ; and the brothers who erected a sandal-wood shrine in thanks-giving for their escape from death at sea. The bird and flower frescoes on the verandah of Cave No. 2 are worth seeing. No. 4 is the largest complete *vihara,* noted for the carving of Padmapani (Bodhisatva holding a lotus in his hand) and a man and a woman fleeing from an elephant. No. 6 is the only two-storeyed *vihara,* while No. 7 is

Ajanta: Sitting Buddha

Ajanta: Pulakesin receiving a Persian envoy

Ajanta: Stupa in a cave

interesting because of its resemblance to the cave at Elephanta.

With No. 8 commences the Hinayana group and No. 9 is considered to be the oldest cave of the group (100 B.C.).

No. 10 is the largest (95 ft. by 36 ft.), and its frescoes show the beautiful dresses, coiffures and jewellery of the period.

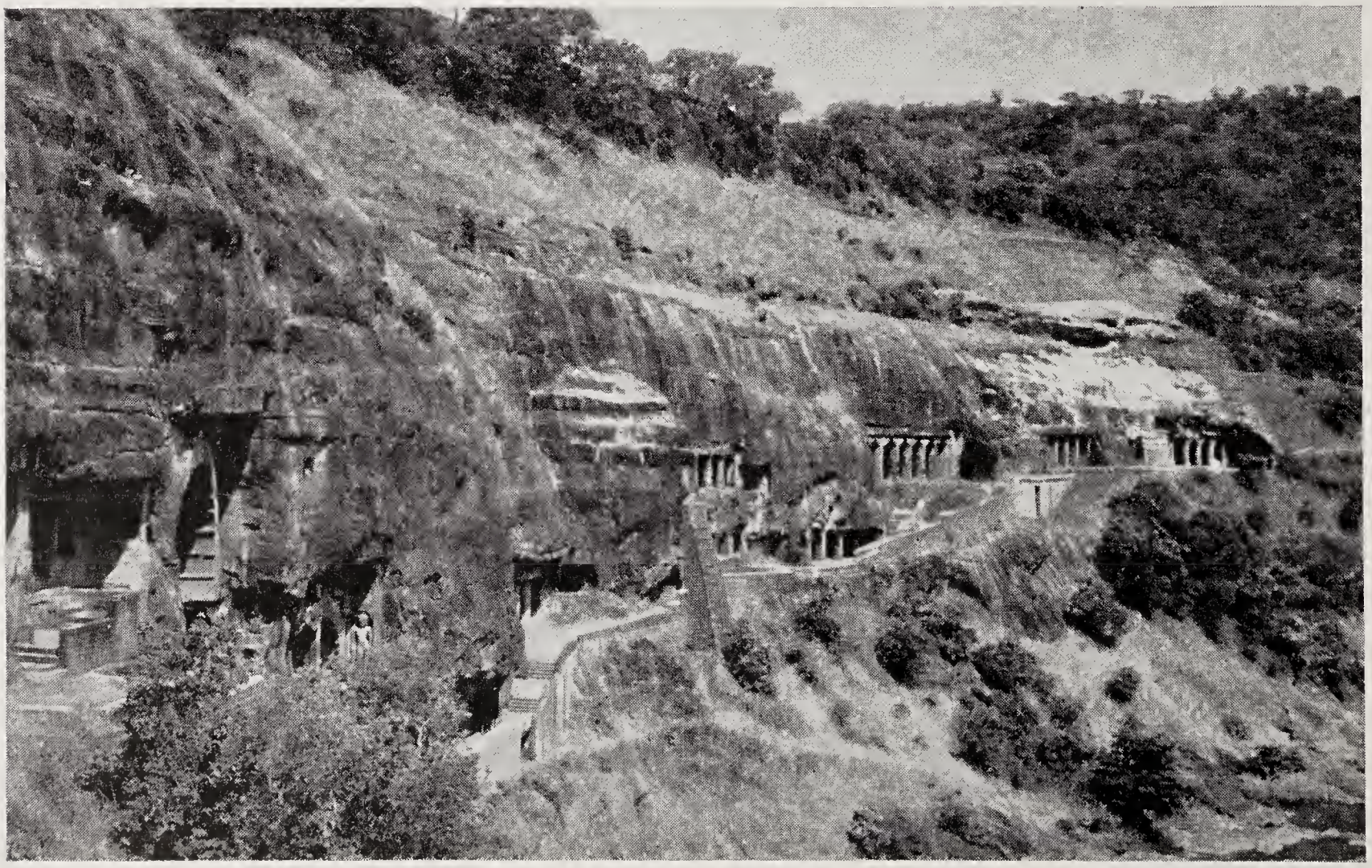
No. 16 is one of the most important caves, being the most elegant architecturally. It has a central hall with two side-doors, the portico being supported by two pilasters and six octagonal columns. The front aisle is 74 ft. long and the smaller aisles are lighted by small square windows on the roof. The shrine has a large statue of the Buddha preaching. This cave contains the famous fresco of "The Dying Princess" which, according to Griffiths, "for pathos and sentiment and the unmistakable way of telling its story—cannot be surpassed in the history of art. The Florentines could have put better drawing and the Venetians better colour, but neither could have thrown greater expression into it."

Cave No. 17 is similar to Cave No. 16 except for the addition of an antechamber with two cells to the shrine. It has good frescoes, but some are unfortunately damaged. In the verandah are the exqui-

Ajanta: Apsaras, Cave No. 19

Painted Ceiling,
Verandah of Cave No. 2

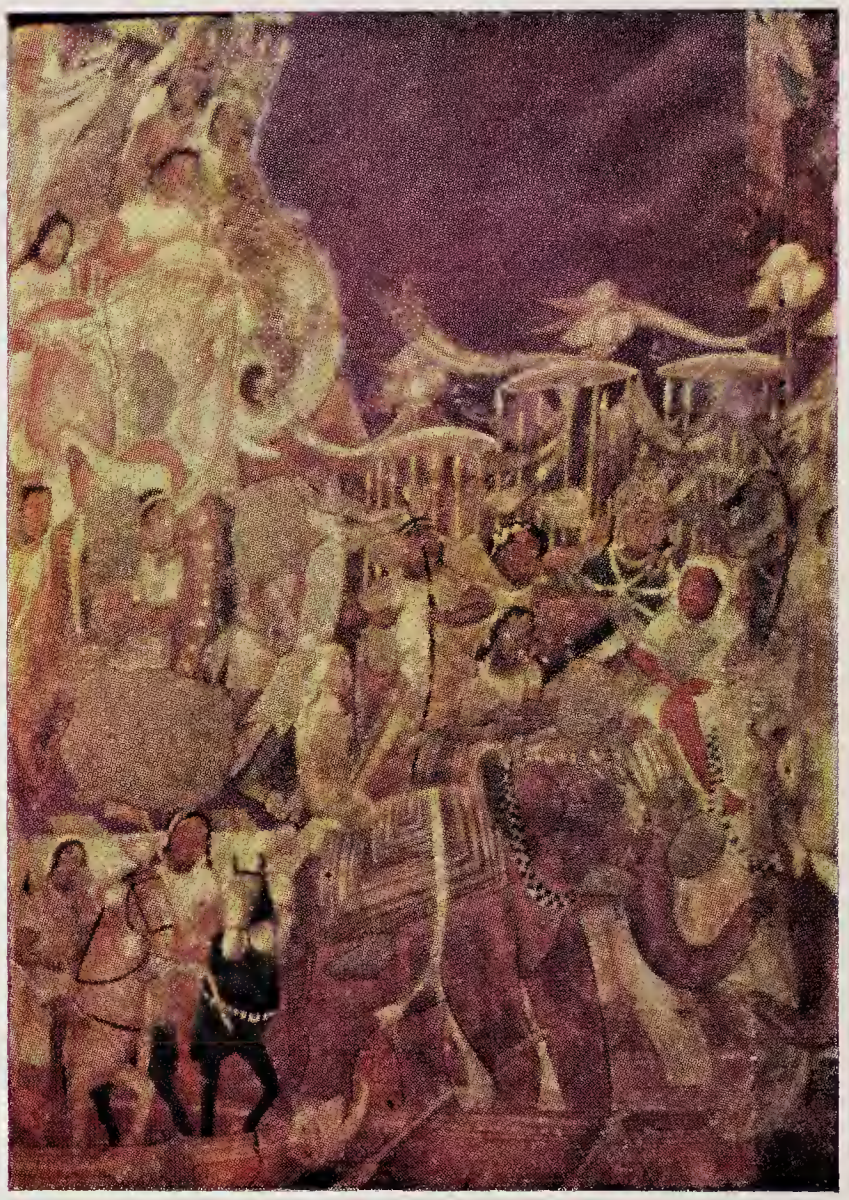
Padmapani,
From a Wall Painting,
Cave No. 1



Cave Dug by Monks in a
Horse-shoe Shaped Hill

The Dying Princess
From a Wall Painting,
Cave No. 16

Before a Game of Dice, Vidhura-pandita Jataka, from a Wall Painting, Cave No. 2



The March of the Royal Army, Simhala-Avadana, Right Corridor, Cave No. 17

The Naga King, Vidhurapandita Jataka, from a Wall Painting, Cave No. 2

site prince and his wife, the princess with the umbrella and the two women at the window—a charming family group. The flying figures above are *gandharvas*. The cave contains the exquisitely tender Mother and Child fresco (probably Yashodhara, the Buddha's wife and her child, Rahula), the former pointing out the Buddha to her son ; Vijaya landing in Ceylon ; the taming of the Nalagiri elephant ; the cruel and greedy Brahmin who asked for and obtained the little children of Vessantara ; and the moving return of the Buddha to his wife and son after attaining enlightenment.

Cave No. 19 is one of the most perfect specimens of Buddhist art. This profusely decorated *chaitya* has two pillars in front, and the interior is divided into a cave and aisles by 15 pillars, each very ornamental and 11 ft. high. The ribs of the vaulted roof, the umbrella over the stupa and all the decorations on the façade are carved out of the roof itself. The stupa stands on a low pedestal within the centre of the apse and is chiselled out of a single rock

Ajanta : Frescoes

22 ft. high. Above the dome, a little more than a semi-circle, rises a tall pinnacle in tiers, consisting of a *harmika* (pedestal) with the three honorific umbrellas on the top. The pillared portico with a massive roof was probably meant for the choir. The large window, in the traditional horse-shoe shape, is once again of rock and not of wood. On either side of the arch is the figure of a *yaksha,* the giver of wealth and prosperity. Note the Naga figure (one of many in a side chapel to the left of the portico) accompanied by his wife and a female attendant, all protected by the seven hoods of a cobra.

No. 20 has verandah columns decorated with female figures. No. 26, somewhat like No. 19, is profusely ornamented, notably the traditional stupa with images of the Buddha in various attitudes. Cave Nos. 21 to 29 are Mahayana ; No. 24 is the largest *vihara,* but was never completed, and No. 26 (the fourth *chaitya* cave) has a colossal image of the Buddha after he had attained *nirvana.*

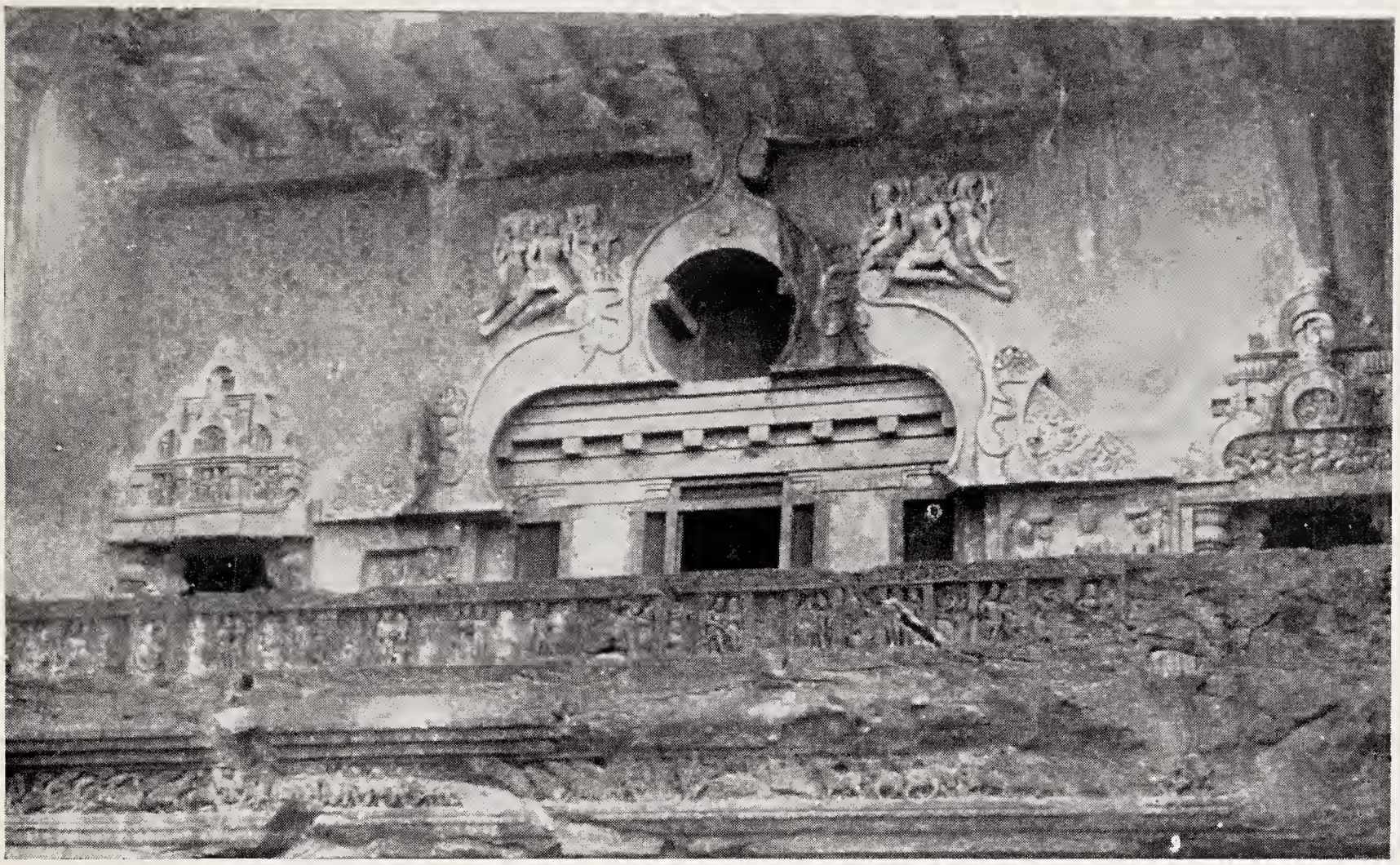
ELLORA

THE ELLORA CAVES are unique because the visitor can see three styles of architecture at one place ; 12 Buddhist, 5 Jain and 17 Brahmanical caves being located here side by side. Unlike the Ajanta cave temples, they are excavated in the sloping sides of a hill and not in a perpendicular cliff. As a result, most of the temples have courtyards and sometimes an outer wall or rock with an entrance through it. The 10th century Arab geographer Masudi, and the European Thevenot who visited the temples in 1667, have left accounts of these cave temples in their writings.

The Buddhist temples were excavated between 350 to 700 A.D. Compared with the Brahmanical temples, they are austere and solemn. The first cave, probably the oldest, is a *vihara,* 41 ft. 6 in. by 42½ ft. and has 8 cells. Cave No. 2 (probably a *chaitya*) has galleries on each side with images of the Buddha sitting on a lotus. The shrine has a colossal image of the Buddha seated on a lion-throne (*simhasana*). The third cave, smaller but similar to No. 2 has a chapel at the north end of the verandah, with the Buddha seated on a lotus supported by snake-hooded figures.

No. 4 has the figure of Padmapani, and in the shrine is a statue of the Buddha sitting under the Bo tree. Cave No. 5 is the largest in the Ellora group, being 117 ft. deep and 58 ft. wide, excluding the side recesses. It was probably used as a guest house by the monks. Cave No. 6 has an interesting antechamber in front of the shrine with some good sculpture including *dvarapalas* and images of the Buddha with devotees in the act of worship. One of the female figures in the antechamber seems to represent Sarasvati (the Hindu Goddess of Learning). Cave No. 9 has a beautifully carved façade. In No. 8, on the rock face, is a group consisting of the Buddha as a child, with his mother and father.

Cave No. 10, the only *chaitya* at Ellora, is in the form of a chapel, reminiscent of Ajanta and Elephanta. It is called Visvakarma, the name indicating its dedication to the patron saint of the craftsman. Its highly ornamental façade had a porch, surmounted by a gallery leading to the minstrel gallery inside the chapel. The arched roof is carved and the deep friezes above the pillars have a variety of carved



Ellora

figures, the upper with the Buddha and the lower with *ganas*. A colossal carved image of the Buddha in front of the stupa is an impressive work of art. A great many figures depict the Buddha in the form of Avilokiteswara. Another unusual feature is the horse-shoe window divided into three portions by pillars with an attic window over the central opening. The large front court, supported by elegant pillars, is reached by steps and a second flight of steps leads to the verandah. The fine railed terrace is reached by a flight of steps in the north gallery.

Cave No. 11 (erroneously called Do Thal, or two storeys, since a third storey was discovered in 1876) and No. 12 (Tin Thal or three storeys) are some of the few caves in India with more than one storey. No. 12 has a large open court in front, through which one enters the *vihara*. Steps lead to the great *vihara* 115 ft. × 43 ft. with three rows of columns which are divided into three aisles by means of three rows of pillars. The middle storey has an elaborately carved shrine with two fine *dvarapalas* guarding the door. The hall on the third storey is 115 ft. × 70 ft. with large figures of the Buddha seated under trees on one side and under umbrellas on the other. The shrine has a large Buddha image while the two pillars of the antechamber have large figures sculptured on them.

The next group consists of Brahmanical Caves, excavated between the seventh and the early eighth century. No. 14, *Ravan ki*

Ellora: Ravana shaking Kailasa, Cave No. 16

Khai (Excavation of Ravan) is different from the Buddhist temples, having a front aisle of 4 pillars, 12 columns enclosing a central hall and, beyond, a shrine standing by itself at the end of the hall. The south wall has Saiva sculptures, showing the slaughter of the buffalo-demon, Siva and his consort Parvaṭi playing chess, Siva dancing the *tandava,* the demon Ravana shaking the celestial mountains Kailasa, and Bhairava. The north wall has Vaishnava (i.e. pertaining to Vishnu) sculptures: representations of Durga, Lakshmi (wife of Vishnu), the Varaha or boar incarnation of Vishnu, a four-armed Vishnu and Vishnu seated with Lakshmi. Inside the shrine is a figure of Durga. Outside, in the passage to the south, are sculptures showing Ganesh and the seven great goddesses, each with a child ; Indrani and the elephant, Varahini and the boar, Lakshmi and Garuda (the eagle), Kumari and the peacock, Mahesvari and the buffalo and Brahmi and the swan.

Cave No. 15 (*Das Avatar*) is two-storeyed, consisting of a large courtyard surrounded by small shrines and living rooms for the priests. The ground floor has a compartment 97 ft. × 50 ft. The staircase leads to the fine rectangular upper hall, 105 ft. × 95 ft. with 54 supporting pillars. The first landing on the staircase has reliefs of Hindu gods and goddesses, beginning with Ganesa and ending with Durga. The walls on the upper storey are similar to those in Cave 14. In the shrine is a lingam—the emblem of Siva. Cave No. 29 (*Dumar Lena*) is in the same style as Elephanta. This and the caves at Jogeshwari are the only examples of temples with more than one entrance.

The Kailasa temple, dedicated to Siva, is considered to be the noblest and most magnificent achievement of the ancient Hindus, and represents Siva's celestial abode, Mt. Kailasa. It was executed under the patronage of the Rashtrakuta king Krishna I. It is perhaps the grandest monolithic excavation in the world. The architects worked from above downwards, until they struck one gigantic solid rock which they shaped into a temple. The hillside was cut down to the level of the base of the hill and it has been estimated that 3 million cubic feet of rock were chiselled out.

The remarkable imagination which conceived it, the unstinted labour which was spread over an uninterrupted period of a hundred years and finally, the sculpture with which it is adorned have been aptly summed by Percy Brown. To him, "This plastic decoration is its crowning glory ; something more than a record of artistic form, it is a great spiritual achievement, each portion being a rich statement glowing with meaning. The Kailasa is an illustration of one of those rare occasions when men's minds, hearts, and hands work in unison towards the consummation of an ideal."

Kailasa stands in the middle of a vast court in which are carved colossal elephants and other animals. The main temple, dedicated to Siva, occupies a parallelogram, approximately 150 ft. × 100 ft. with side projections above. The temple proper stands on a plinth 25 ft. high and has an impressive frieze of boldly carved elephants and lions. The temple is approached by flights of steps and is double-storeyed with chapels and monastic halls hewn out of the rock. The three

Ellora: Façade, Cave No. 21

buildings and the outer gateway are connected by an overhead bridge.

Over the temple rises the tower in three tiers, with a projecting gable front surmounted by a cupola. The height of the temple is 95 ft. The interior consists of a pillared hall with a cruciform central aisle. The friezes on the wall have scenes from the Ramayana executed with superb artistry and craftsmanship. The pavilion, 20 ft. square, has Siva's bull, Nandi, in front. This Nandi shrine is raised to a height of 50 ft. to make it level with the rest of the temple to which it is connected with a bridge. The two pillars on either side of the Nandi shrine are called *dhvaja-stambhas* (flag-staffs). They have symbolic carvings pertaining to the cult of Siva and are fine works of art.

The final group of five Ellora caves are Jain and are about $1\frac{1}{2}$ miles from Kailasa. The most interesting are the Indra Sabha (Assembly Hall of Indra, King of the Gods) and Jagannath Sabha (Assembly Hall of the Lord of the Universe). The Indra Sabha is a two-storeyed shrine cut into the rock to a depth of over 200 feet and is approached through a rock-hewn doorway leading into a square courtyard. To the right is an imposing statue of an elephant. The upper storey is borne on 12 profusely sculptured pillars and both these and the broad surface dividing the two storeys are profusely carved, the upper one having images of the 24 Jain *tirthankaras*. The ceiling over the large altar is in the form of a large lotus. At each end of the hall is a large shrine containing a statue of Mahavira. The statue of Indra in the loggia, with an elephant at its feet, is an exquisite piece of sculpture. The upper storey of the Indra Sabha is considered by one critic to be the finest in Ellora. This temple is possibly the earliest of the Jain group.

The Jagannath Sabha is similar in plan to the Indra Sabha but smaller. The shrine is a small antechamber with a well-proportioned *torana* (arch), and within it is a seated Mahavira. The walls are recessed for figured sculptures and the pillars are richly carved in the best Jain traditions. On the top of the hill in which the Jain caves are exacavated is a rock-hewn statue of Parasnath, 16 ft. high, and protected by a building over 200 years old.

BADAMI, PATTADKAL AND AIHOLE

BADAMI, PATTADKAL AND AIHOLE, all famous for their architectural monuments are situated close to one another and can be seen in one trip. They can be visited from Bombay via Poona and Hubli, a journey of almost 24 hours. Badami is 73 miles and $4\frac{1}{2}$ hours' journey by train from Bijapur. Pattadkal is 10 miles from Badami and can be visited by tonga. Aihole, 8 miles away from Pattadkal, is across the Malaprabha river. It can be visited from Badami by train via Guledgud and from Amingarh by bus. Taxis are available for a visit to Aihole at the Bagalkot station, 16 miles by train from Badami.

Aihole: Durga temple, front porch

Aihole: Divine couple at gateway of Durga temple

AIHOLE

THE SACRED ARCHITECTURE of these three places prefigures the typical Hindu temple and dates between 600 and 750 A.D. The earliest is the group at Aihole consisting of about 70 temples, almost 30 of which are inside a walled and bastioned enclosure. Aihole must have been a magnificent city of temples in its days of glory.

Pattadkal: General view of Virupaksha temple

The oldest is the one called Ladh-khan, where on the portico we find the beginnings of the *asana* (seat), an ornamental feature of later, especially medieval, Hindu temples. The Durga temple is an apsidal temple and over the apse is a short pyramidal tower, or *sikhara,* a feature of the subsequent Hindu temples. It has a hall 44 ft. long divided by two rows of pillars into a nave and two aisles. The Durga Temple has some remarkable sculpture.

One of the last temples to be built at Aihole is the Jain temple of Meguti constructed about 634 A.D. Smaller blocks of stone are used, indicating an advance in building technique. Temple Nos. 53 (Brahmanical) and 39 (Jain), together with the Meguti temple, show influences of the Dravidian style, which is characterised by square pyramids in several storeys and the ornamentation is less than that which is characteristic of typical Chalukyan architecture.

PATTADKAL

THE TEMPLES AT PATTADKAL, too, are both Hindu and Jain and belong to the Chalukyan as well as the Dravidian styles. Most of them were built between the 7th and the 8th century A.D. The general characteristic of the Chalukyan temples is the spacing out of the surface by means of

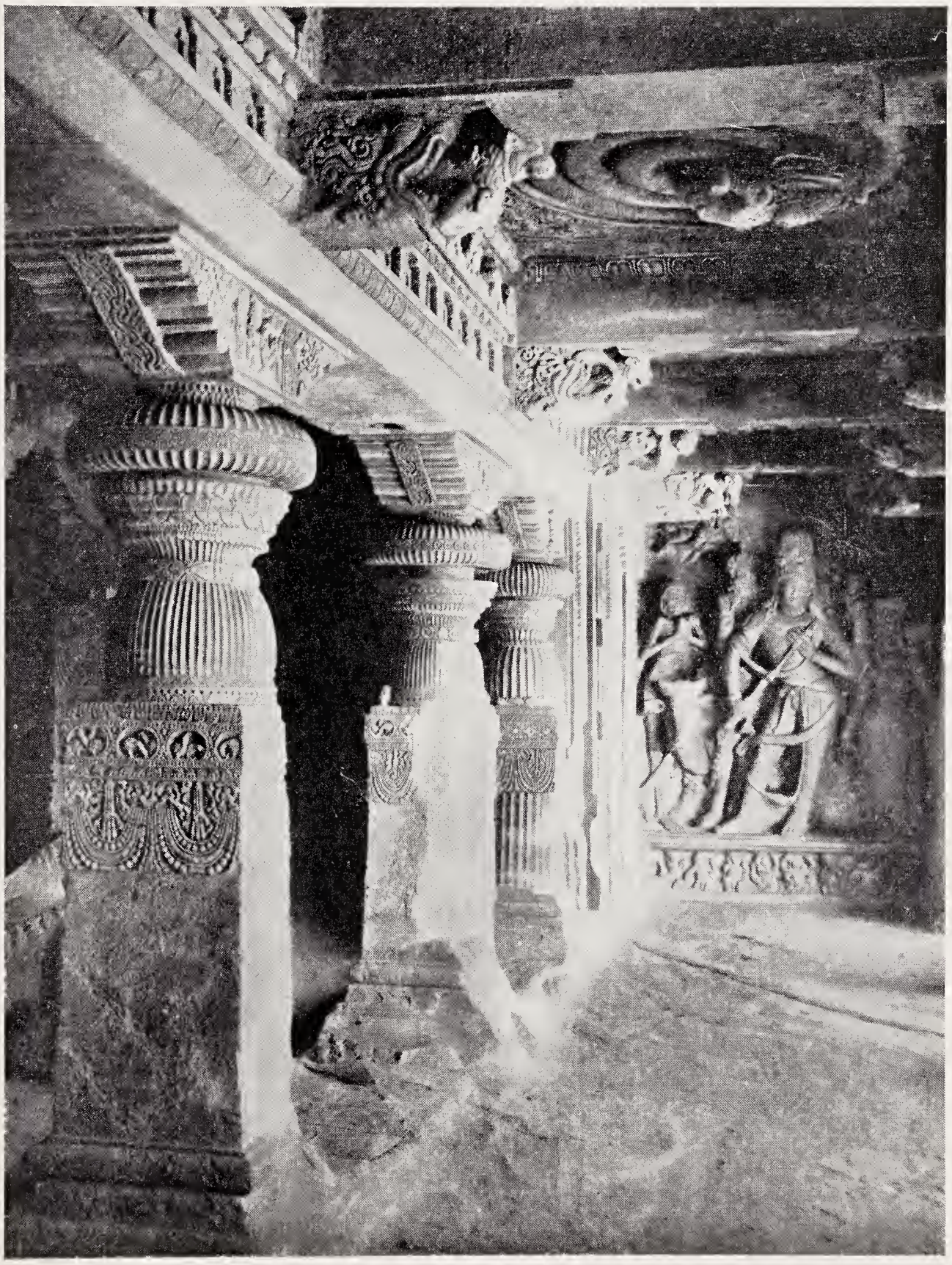
pilasters, an idea which was elaborated by later architects. The temple of Papanath is in the Chalukyan style. The Dravidian style temples, of which the Virupaksha is the best, are different, being recognised by their square pyramidal *sikharas* that culminate in domes. Though not as graceful as their Chalukyan counterparts, they have a certain power all their own.

BADAMI

AN ANCIENT STRONGHOLD of the Chalukyans in the early 6th century, Vatapi (Badami) was the capital of their great ruler Pulakesin II. Conquered by the Pallavas in 640, it again rose in 653 A.D. but the Rashtrakutas occupied it in 753 A.D. In modern times, it was captured from the Marathas by the British in 1818. The town is situated in picturesque surroundings at the foot of two hills.

Three of the temples are Brahmanical (550 to 580 A.D.), and there is a Jain temple which dates back to 650 A.D. ; and they all indicate considerable architectural progress since the days of Aihole. Certain features are shared by all—a pillared verandah, a columned hall and a small square cell (shrine for an image) cut deep into the rock. The exterior

Badami: Pillars and ceiling in rear of verandah, Cave No. 1



Badami: Bracket figures, Cave No. 4

is comparatively plain, except for a running border of grotesque *ganas* (dwarfs). The interior, in contrast, is carved with a wealth of beautiful sculpture. The decoration is excellent but the general plan is somewhat uncertain, as Hindu temples were still at an early stage of development.

The temple dedicated to Vishnu (Number 3), has an inscription that gives the date of its construction as A.D. 573, and is the largest of all. The double colonnade of pillars is reminiscent of the ancient Ladh-Khan temple at Aihole. No. 2, the smallest, is next in chronological sequence and is also dedicated to Vishnu. As in the later No. 1 temple, the arrangement of the pillars is quite different from that of No. 3, having eight columns equidistant from one another. Both these temples penetrate unusually deep into the rock and the façade of each consists of a colonnade of four pillars forming the verandah, with two pillars forming an entrance to the central hall.

The Jain temple, (No. 4 ; probably excavated in the middle of the next century), imitates the Brahmanical temples, but is smaller in size and has distinguishing elements designed to suit Jain ritual. This phase of rock-cut architecture was of a temporary nature and the art was soon to die out completely.

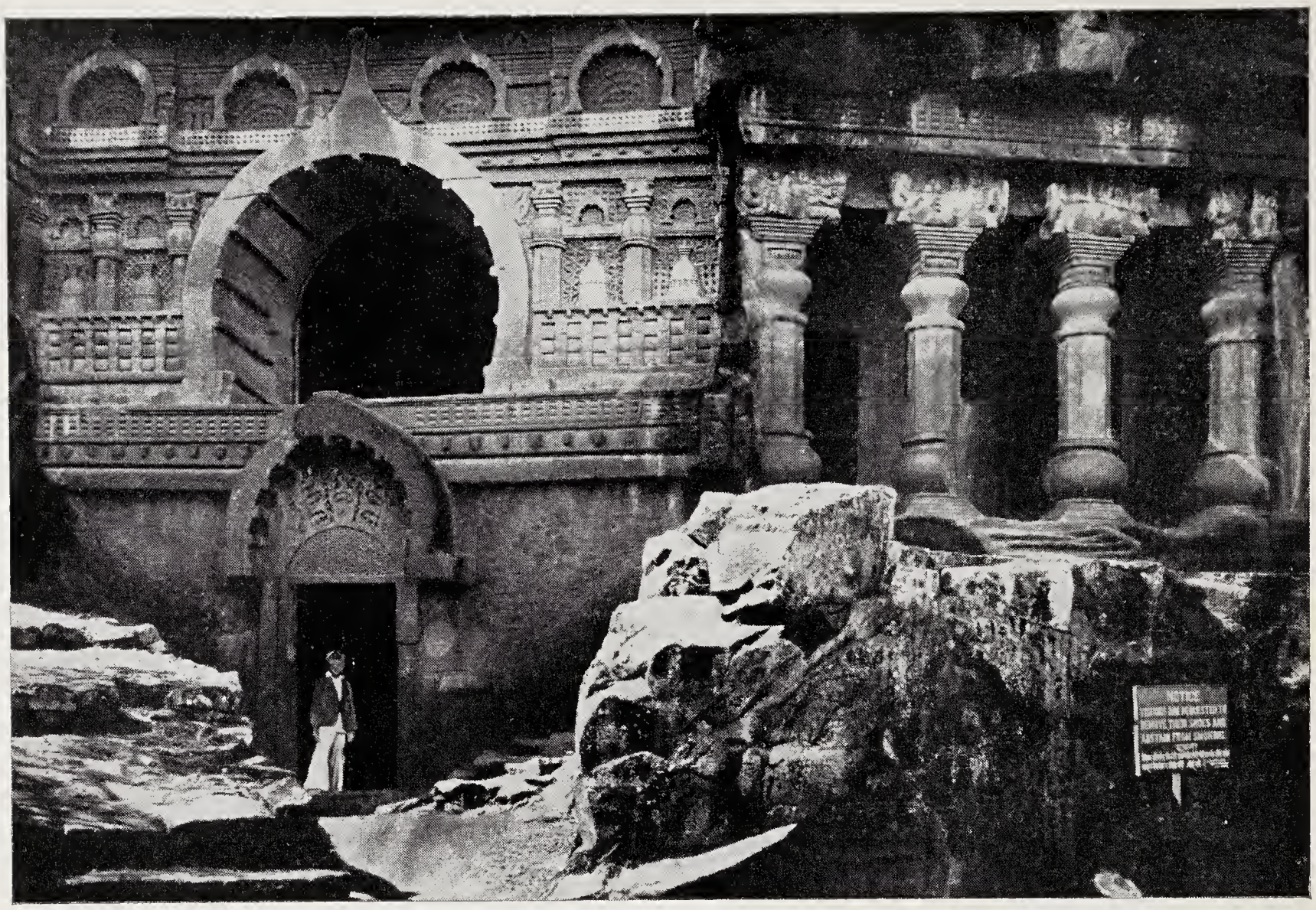
The figures in the Brahmanical caves are of particular interest. In No. 1, the front of the verandah has *ganas* in various attitudes. On the left is a *dvarapala* surmounted by Siva's bull, Nandi, with an eighteen-armed Siva opposite, dancing the *tandava*. In the antechamber beyond the verandah and the chapel is Vishnu with four hands, and on the right is Arddhanariswara ("The Lord who is both Male and Female"). On the back wall is Durga destroying the buffalo-demon Mahishasura with Ganapati to her right.

Cave No. 2 also has two *dvarapalas,* with a female attendant at the ends of the front platform. To the left of the verandah is the Varaha Avatar (the boar-incarnation of Vishnu). On the ceiling is a four-armed Vishnu riding the eagle, Garuda. The central square of the ceiling has a lotus surrounded by sixteen fish. The third temple has images of the various incarnations of Vishnu.

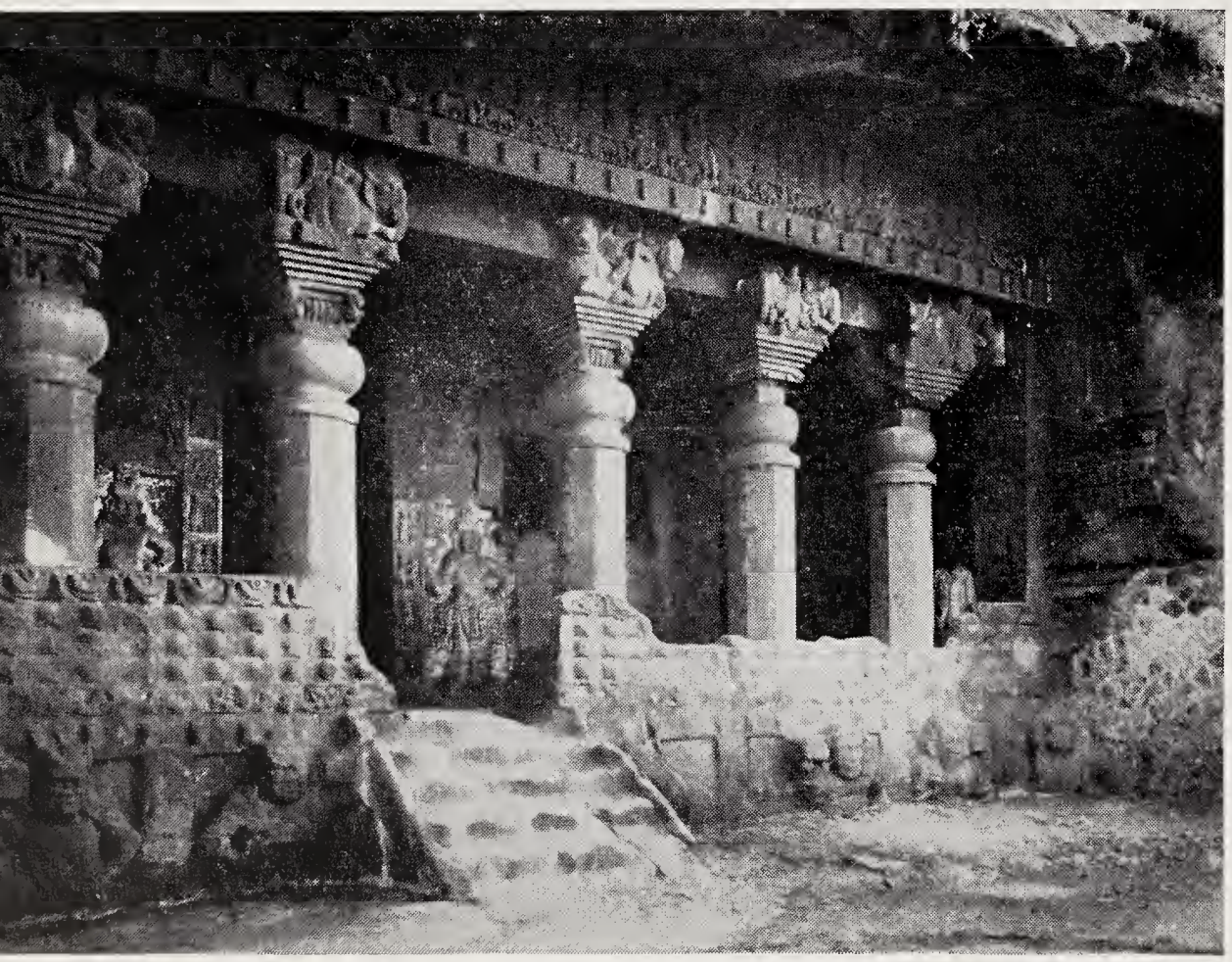
The Jain temple (No. 4) has a platform overlooking a fine lake and to the left of the verandah is an image of the Jain divinity, Parasnath. On the right is Gautama Swami attended by snakes. The hall is 25 ft. × 6 ft. and the shrine has a seated statue of the last Jain *tirthankara,* Mahavira.

Accommodation: There is a Dak Bungalow at Badami. Enquiries regarding reservation should be addressed to Chairman, Tourist Committee, care of Mamlatdar, Badami.

Transport: Tongas.



Pandulena Caves: North view, Nos. 17 and 19



Pandulena Caves: North-east view of Cave No. 3

NASIK CAVES

FIVE MILES TO THE SOUTH-WEST of Nasik, on the main Bombay road, is an important group of 23 Buddhist caves belonging to the Hinayana period of Buddhist architecture, and dating back to the 1st century A.D. When the Buddha was not represented anthropomorphically, his spiritual presence was denoted by a throne, a footstool, or footprints.

This group of caves, called Pandu Lena, is on the easternmost side of the three conical peaks at the extreme end of the Trimbak range of hills. They consist of three large halls and one fine chapel.

Architecturally, the most interesting are Cave 3, Cave 8, and Cave 15. In matters of detail, one can observe some fine variations, especially in the pillar design. Cave 18, which is the oldest, has an extremely effective façade and doorway. The other caves, in a fair state of preservation and worth a visit, are Nos. 10, 11, 17, 20 and 21. Both 17 and 21 have large images of the Buddha, obviously later additions.

JUNAGADH CAVES

Uparkot (meaning citadel) is an ancient fortress which has been the scene of historic sieges between the middle of the 14th and end of the 16th century A.D. Its entrance, in the form of an archway, is a fine specimen of the Hindu torana. Uparkot has many interesting Buddhist caves and was evidently the site of a Buddhist monastery in ancient times. Some of the caves, apparently, were two or three storeys high. Belonging to about 300 A.D., their outstanding features are the halls, connected by winding staircases. In the upper chamber is a small refractory and a tank surrounded by a corridor, all supported by six richly carved columns indicative of fine craftsmanship.

About 150 yards from the gate is a grove of custard-apples (known locally as *sitaphal*) where one can see a 17 ft. long cannon called *Lilam Tope*. It was brought from Diu where it had been left by the Turks. Also in the ground are the ruins of a mosque and the tomb of Nuri Shah. There are two wells, of which the Adi Chadi, named after the slave girls of Rajput rulers, has a long flight of steps. The Naughan well is very deep and has an imposing circular staircase. This whole tract is surrounded by walls which reach to a height of 70 ft. The lieutenants of Asoka the Great and the Gupta kings of later times used to stay here.

APPENDIX

AJANTA

I. COMMUNICATIONS AND TRANSPORT

The railheads for Ajanta are Jalgaon and Aurangabad, from where the caves are 37 and 66 miles respectively. Bombay-Jalgaon: Central Railway. 261 miles.

Fare

Class II	*Inter Class*	*Class III*
Rs. 21-12	Rs. 14-5	Rs. 8-3

Road Connections

Bombay to Ajanta via Aurangabad: 316 miles. The condition of road is fairly good.

Jalgaon to Ajanta is 37 miles. Taxis and buses are available.

Taxi hire from Jalgaon to Ajanta is Rs. 35/- to 40/-.

State Transport bus services ply daily between Jalgaon and Ajanta. The fare is Rs. 1-11-0.

Aurangabad to Ajanta is 66 miles.

The hire for Taxi is Rs. 70/-.

Two daily bus services are run by the Hyderabad State Transport between Aurangabad and Ajanta.

Guide Service: Contact the Government of India Regional Tourist Office at Bombay.

II. ACCOMMODATION

In Jalgaon

1. *Travellers' bungalow:* 2 suites—Khansama attached. For reservation apply to the Executive Engineer, East Khandesh Division, Jalgaon.
2. *Inspection Bungalow:* One suite only—meant for Government officers on duty and available to the public if unoccupied. For reservation apply to the Executive Engineer, East Khandesh Division, Jalgaon.

In Fardapur

1. *State Guest House:* 6 rooms—4 double and 2 single. Rent Rs. 5/- per head. Rs. 8-8-0 for boarding. For reservation apply to the Collector, Aurangabad or the Special Officer, Archaeological Department, Ajanta Caves, P.O. Pahur, Central Rly.
2. *P.W.D. Bungalow:* 4 suites—Rent Rs. 2/- per suite. For reservation apply to the Executive Engineer, P.W.D., Aurangabad.

ELLORA

I. COMMUNICATIONS AND TRANSPORT

Rail Connections

Aurangabad and Jalgaon are the two convenient railway routes for visiting Ellora and Ajanta. Those proceeding north should go to Aurangabad via Bombay and then continue their journey northward from Jalgaon. Those returning to Bombay should proceed to Jalgaon and then to Bombay via Aurangabad. There is a railway station called Ellora Road on the Manmad-Kacheguda route. However few people detrain at Ellora Road as there is no accommodation or conveyance available there.

1. Bombay to Aurangabad via Manmad — 233 miles
2. Bombay to Jalgaon — 261 miles

Fare

	Class II	*Inter Class*	*Class III*
1.	Rs. 19/8/-	Rs. 12/12/-	Rs. 7/5/-
2.	Rs. 21/12/-	Rs. 14/5/-	Rs. 8/7/-

Road Connections

1. From Bombay to Ellora: 242 miles via Nasik, Manmad, Yeola and Vaijapur. Condition of road is good.
2. Aurangabad-Ellora: 18 miles—via Daulatabad—can be done by taxi or bus.

Transport (Internal):

Taxis are available at the station, Railway Hotel and Green's Hotel. Excursion to Ellora (*en route* Daulatabad) and back costs Rs. 25/-. In Aurangabad charges for the first hour are Rs. 5/- and Rs. 4/- for each subsequent hour.

Bus Service : Run by the Hyderabad State Transport have five daily services between Aurangabad and Ellora.

Fare

Rs. 1-4-0 ; As. 4 extra from the Railway Hotel.

Guide Service : There is an English-speaking Guide and two Marathi-speaking Guides at the Caves. Charges are Rs. 2/- for two persons and Rs. 5/- for more than 3 persons. Guides can be had by contacting the Tourist Office, Government of India, Bombay.

II. ACCOMMODATION

AT ELLORA: Nil.

AT KHULDABAD: State Guest House —3 miles from the Caves by road—a mile by a rough footpath. 5 double bedrooms, dining room and lounge. Charges Rs. 5/- for single ; Rs. 7/- for double. Meals can be arranged for through the khansama of the P.W.D. Dak Bungalow, nearby. Reservation to be done by writing to the Superintendent of Archaeology, Aurangabad or Collector, Aurangabad.

DAK BUNGALOW: Near the Guest House—has 4 suites of rooms ; rent Rs. 2-8-0 per day. Khansama attached. Reservation to be done by writing to the Local Engineer, Aurangabad, or Collector, Aurangabad.

COMMUNICATIONS AND TRANSPORT

Rail Connections

Distance

Bombay-Hotgi	...	292 miles
Hotgi-Bagalkot	...	115 miles
Bagalkot-Aihole	...	27 miles

by bus

Class I :	*Class II :*
Rs. 57/9/-	Rs. 34/2/-
Inter Class :	*Class III :*
Rs. 21/6/-	Rs. 12/2/-

Fare from Badami to Aihole :—

Badami to Guledgud: 15 miles Rs. -/12/-
Guledgud to Amingad: 14 miles Rs. -/12/-
Amingad to Aihole: 6 miles Rs. -/6/-

Rs. 1/14/-

Road Connections

From Bagalkot to Aihole: 27 miles
Bus Fare : Rs. 1-5-0.

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